

MUSICAL

A voice of very unusual qualities is said to be that of miss Cecilia Winter, a young contralto, whom London Charlton has recently admitted to his managerial domain—sacred precincts in which Mme. Galski, Mme. Sembrich, David Bispham and other high-priced notables cavort. Miss Winter, who first came into public notice through her church singing, is said to make a vocal trip from low D to high C with ease, which, in the words of the musical cognoscenti, is "going some." Moreover, her notes are true and clear, and her personality unusually pleasing. Miss Winter is to make a recital tour, and she will also be heard in oratorio.

George B. Frothingham, who is singing Friar Tuck in the Aborn Opera company's production of "Robin Hood," was the original of the role, and has appeared in it more than 2000 times. "Robin Hood" was first produced by the Bostonians at the Chicago opera-house on June 9, 1890. The first cast included Edwin Hoff as Robin Hood, H. C. Barnabee as the sheriff of Nottingham, W. H. MacDonald as Little John, Mr. Frothingham as Friar Tuck, Jessie Bartlett Davis as Alan-a-Dale, Eugene Cowles as Will Scarlet, Peter Lang as Guy of Gisborne, Josephine Bartlett as Dame Durden, Mina Cleary as Anabel and Juliet Corden as Maid Marian.

Twenty dollars a minute! That was the price guaranteed Jean Gerardy, the cello virtuoso, for his present American tour. Sometimes he receives more, even as high as \$30 a minute, but that is when the audience attending his recital is very large and a certain proportion of the receipts are added to his guarantee. But \$20 is the minimum figure—\$600 a recital or concert at which Gerardy plays exactly thirty minutes.

"Nenth the Old Acorn Tree, Sweet Estelle," the latest ballad hit, promises to reach the million mark in its sales.

Zelie De Lussan, the famous opera singer, has gone upon the vaudeville stage.

Mr. George W. Thatcher of Logan, Utah, is the proud possessor of one of the finest cellos in the country. It is a beauty and cost the gentleman the neat sum of \$750. It was made in the year 1730, by one of the famous makers of violoncellos.

Lillian Nordica, one of the most famous and popular singers of her time, has made a considerable fortune out of her voice, and she intends to spend a good deal of it in aid of musical art. She has developed plans for a sort of American Bayreuth, and proposes to build on the banks of the Hudson an opera house like those at Bayreuth and Munich, only larger and better. She will not only put her own funds into it, but she has succeeded in interesting a number of rich music lovers in the project. The stage is to be a revolving one, so that Wagner and Shakespeare may be performed without unnecessary waits between the scenes. The foyer of the place is to be an exhibition room for painters and sculptors. In connection with her plans, she proposes to establish a great opera school, where girls may learn to sing. If it is found that they have abilities that will warrant it, they will be aided to go abroad to study under some of the European masters. Mme. Nordica is to sing at a benefit in Paris soon. The funds raised are to be used solely for the purpose of sending back home American girls who have failed abroad.



MR. FREDERIC VOELKER,
A distinguished violinist, who appears at the Orpheum this week.



M. J. BRINES,
Who will appear with the Salt Lake Symphony orchestra next Friday at the Salt Lake Theater.

After many unavoidable delays the symphony orchestra concert will be given on next Friday afternoon at 4 o'clock. More than usual interest attaches to this, the Symphony's ninth concert. It is the first of the season and every care has been taken in the arrangement and preparation of the programme, which will consist of vocal and instrumental numbers of the highest order. Mr. Burns, the popular tenor, will be given some fine opportunities, both in the Wagnerian number and in the groups of songs with piano. Those who have heard all the efforts of the orchestra are promised an exceptional treat in the Madam Butterfly selection which has been arranged by Mr. Shepherd. The orchestra will be materially strengthened this season by the addition of Mrs. Walter G. Tuttle, whose work on the harp last year won such favorable comment. She will assist in three of the numbers at the coming concert. Patrons are advised that the only opportunity to secure seats will be at the box office, where the sale will begin next Wednesday morning at 10 o'clock.

Madame Charlotte Maconda, a brilliant young artist, assisted by the Orpheus club, will be heard at the First Methodist church, tomorrow, Monday, evening. Madame Maconda, who is purely an American product, occupies today a place preeminent among the sopranos of the world. She has a lyric voice perfectly adapted to all requirements and equal to all demands, and though she sings the principal coloratura, her range and superb quality enable her to achieve the most brilliant successes in such dramatic music as "Aida." Madame Maconda has an enviable reputation as the soloist with the great orchestras and big Eastern festivals, having been the bright particular star with the New York Symphony under Walter Damrosch; the Boston Symphony, the Philadelphia, the Thomas and others; having appeared and received positive ovations with the Worcester, the Cincinnati and the Maine festivals.

In private life Madame Maconda has no striking peculiarities to make her remarkable. When she is not filling concert and orchestral engagements she lives quietly in New York with her husband. A personal friend writes that one would go a long way to find a saner, more conservative, gracious woman of refinement and culture than she. She has unusual personal magnetism, and it is a distinct pleasure to meet her. She has not yet sung in grand opera, but is now considering two splendid offers, and will make her decision at the close of her present tour. Salt Lake music lovers are to be congratulated upon this opportunity to hear this

real American artist. The programme follows:

The Sword of Ferrara..... Bullard
Prayer from "Tosca"..... Puccini
Orpheus Club.

Qual farfalla (from opera "Partenope," 1720)..... Handel
(a) Le Gaiser..... Goring-Thomas
(b) Pourquoi rester seulette..... Saint Saens
(c) Chant d'Exile..... Vidal
(d) Chanson de Juliet..... Godard

Aria, "Magic Flute"..... Mozart

(a) "Moonlit Night"..... Spicker
(b) "The Lonely Rose"..... Hermes
Orpheus Club.

Aria, "Ah, fors e lui," (Traviata)..... Verdi

(a) "Long Ago"..... MacDowell
(b) "Maiden Sing Light"..... MacDowell
(c) "Where Blossoms Grow"..... Sans Souci
(d) "When Cella Sings"..... Moir
(e) "Cupid's Wings"..... Hammond

(a) "Mondnacht".....
(b) "Nussbaum".....
(c) "Auftrag"..... Schumann

Waltz, "Voci di Primavera"..... J. Strauss

Miss Florence McMillan at the piano.

There are only one or two instances in which Sousa has ever taken a soprano or violin soloist for a second time on tour. There have been one or two exceptions, however, and the rule is again suspended on the present tour. This is the third Sousa tour that Miss Jeanette Powers, violinist, has been engaged upon, and no stronger testimony to her brilliant talents could be



JOHN PHILIP SOUSA.

given. Mr. Sousa's exactions upon a special soloist are very severe, and none but a proven artist could possibly fill the bill. Miss Powers, by the way, was born in the tall corn regions of Illinois, is still quite young, but she has won golden spurs in the Old World, nevertheless—in other words, one can never tell just what this great Western country will produce. Miss Powers will be heard at the Sousa concert here at the Tabernacle on Nov. 4 and 5.

Alfred V. Peterson of Salt Lake City has written a new instrumental piano piece, "Nymphs o' the Mist," and it has been issued by the Tolbert R. Ingram Music company of Denver. It is an ocean characteristic and gives promise of becoming one of the big musical hits of the season, possessing all of that weird charm, both in rhythm and melody, that the ocean induces. Those who have heard it say that it is one of the most original numbers published in a long time. Hiawatha, Anona and other (so-called) Indian musical numbers have had the public attention for several years, but the ocean which offers so much for musical and poetic imagination, has, for some unaccountable reason, been slighted. "Nymphs o' the Mist" is the forerunner of the best of the popular in this class and its popularity is already assured. It is said to be an excellent number, both for parlor and teaching purposes. It gives promise of becoming one of the popular sellers.

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